

SLT Announces 2016-2017 Season

DRIVING Miss Daisy

By Alfred Uhry
Directed by David Brown
September 1-4 & 9-11, 2016

Daisy Werthen, a sharp-tongued 72-year-old Jewish widow has just demolished another car. Her son Boulie informs her that she can no longer drive herself but must rely on a chauffeur to drive her to the Piggly Wiggly. He hires an unemployed black man named Hoke. Daisy regards Hoke with disdain, and he is not impressed by her patronizing tone and her latent racism. Despite their mutual differences, the two grow ever closer and more dependent on each other. In a relationship that spans 25 years they come to realize that they have more in common than they ever imagined.

Ain't Misbehavin'

The Fats Waller Musical Show
Conceived by Richard Maltby and
Murray Horwitz

Musical Arrangements by Jeffrey Gutcheon
and William Elliott

Directed by Eric Bultman

October 20-23 & 27-30, 2016



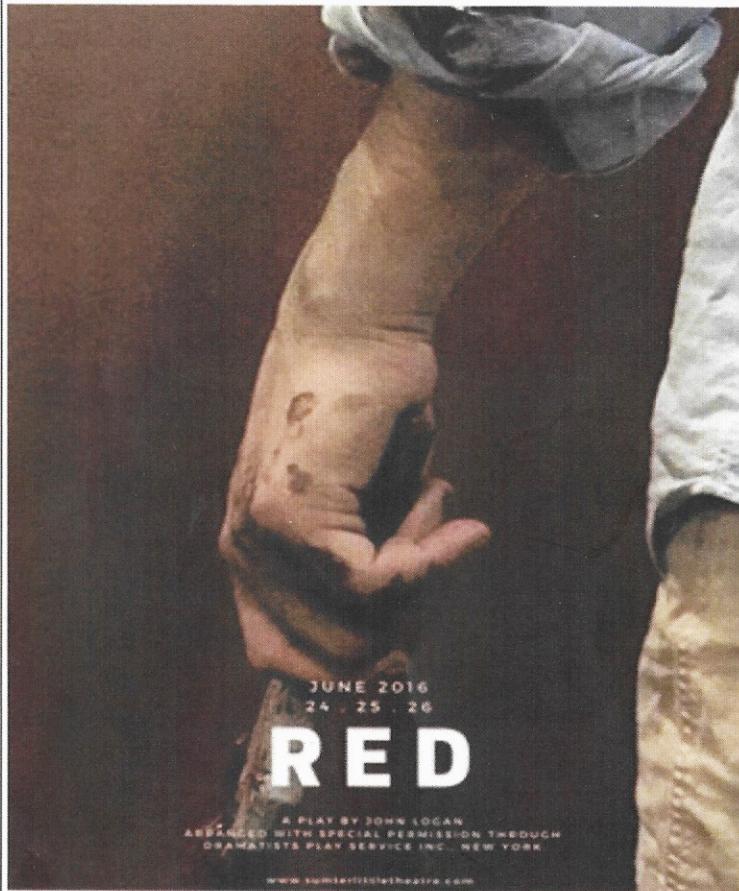
Ain't Misbehavin evokes the delightful humor of the Gold Age of the Cotton Club in Harlem and that jumpin' new beat known as "swing". It tells the story of Thomas "Fats" Waller's imitable career performing at Tin Pan Alley to those swanky uptown clubs and Hollywood to the stages of Europe. The joint will be jumpin' as when five talented singers take the stage and lead the audience on jazzy, sassy ride.

A Christmas Story

A Play in Two Acts By Philip Grecian
Based on the motion picture
A Christmas Story distributed by Warner Bros.
Written by Jean Shepherd,
Leigh Brown, and Bob Clark
December 1-4 & 8-11, 2016

This is a memoir of growing up in the midwest of the 1940's that follows 9 year old Ralphie Parker in his quest to get a genuine Red Ryder BB gun under the tree for Christmas. He asks everyone, including Santa Claus to make it so but from everyone he hears, "You'll shoot your eye out." A Christmas holiday favorite for the entire family.

Sumter Little Theatre Presents



Written by John Logan

RED premiered at the Donmar Warehouse Theatre, London on December 3, 2009 Michael Grandage, Artistic Director Original Broadway Production Produced by Arielle Tepper Madover, Stephanie P. McClelland, Matthew Byam Shaw, Neal Street Productions, Fox Theatricals, Ruth Hendel/Barbara Whitman, Philip Hagemann/Murray Rosenthal and The Donmar Warehouse

RED is presented by special arrangement with Dramatists Play Service, Inc. New York.

CAST

Mark Rothko.....Eric Bultman
Ken.....Storm Smith

SETTING

Rothko's studio, 222 Bowery,
New York City, 1958-1958

CREW

Director.....Eric Bultman
Stage Manager.....Sean McAlister
Sound Design.....Michael Bacon

SPECIAL THANKS

Tommy Bultman
Paul Kaufmann

Mark Rothko

Born Marcus Rotkovitch in the town of Dvinsk, Latvia, then part of the Russian Empire, Mark Rothko immigrated to the United States with his family at the age of ten, settling in Portland, Oregon. A gifted student, Rothko attended Yale University on scholarship from 1921-23, but disillusioned by the social milieu and financial hardship, he dropped out and moved to New York to "bum around and starve a bit." A chance invitation from a friend brought him to a drawing class at the Art Students League where he discovered his love of art. He took two classes there but was otherwise self-taught. Rothko painted in a figurative style for nearly twenty years, his portraits and depictions of urban life baring the soul of those living through The Great Depression in New York. The painter Milton Avery offered Rothko both artistic and nutritional nourishment during these lean years.

In the 1930s, Rothko exhibited with The Ten, a close-knit group of nine (!) American painters, which included fellow Avery acolyte, Adolph Gottlieb. Success was moderate at best but the group provided important incubation for the Abstract Expressionist school to come. The war years brought with it an influx of European surrealists, influencing most of the New York painters, among them Rothko, to take on a neo-surrealist style. Rothko experimented with mythic and symbolic painting for five years before moving to pure abstraction in the mid 1940s and ultimately to his signature style of two or three rectangles floating in fields of saturated color in 1949. Beginning in the early 1950s Rothko was heralded, along with Jackson Pollock, Willem deKooning, Franz Kline and others, as the standard bearers of the New American Painting--a truly American art that was not simply a derivative of European styles. By the late 1950s, Rothko was a celebrated (if not wealthy) artist, winning him three mural commissions that would dominate the latter part of his career. Only in the last of these, The Rothko Chapel in Houston was he able to realize his dream of a truly contemplative environment in which to interact deeply with his artwork. RED presents a fictionalized account of Rothko's frustrated first attempt to create such a space in New York's Four Season's restaurant. Rothko sought to create art that was timeless; paintings that expressed basic human concerns and emotions that remain constant not merely across decades but across generations and epochs. He looked to communicate with his viewer at the most elemental level and through his artwork, have a conversation that was intense, personal and, above all, honest. A viewer's tears in front of one of his paintings told him he had succeeded. While creating a deeply expressive body of work and garnering critical acclaim, Rothko battled depression and his brilliant career ended in suicide in 1970.

2016-2017 Season Continued

Written by Ken Ludwig
Directed by Traci Quinn
February 9-12 & 16-19, 2017

LEADING LADIES

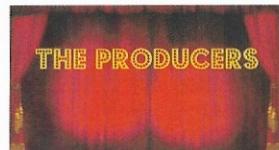
In this hilarious comedy by the author of *Lend Me A Tenor* and *Moon Over Buffalo*, two English Shakespearean actors, Jack and Leo, find themselves so down on their luck that they are performing "Scenes from Shakespeare" on the Moose Lodge circuit in the Amish country of Pennsylvania. When they hear that an old lady in York, PA is about to die and leave her fortune to her two long lost English nephews, they resolve to pass themselves off as her beloved relatives and get the cash. The trouble is, when they get to York, they find out that the relatives aren't nephews, but nieces!

CYRANO

Based on Novel by Edmond Rostand
Directed by Eric Bultman
March 23-26 & March 30-April 2, 2017



This is the story of the witty, passionate, unlikely hero known for his big nose, skill with language and rapier wit. A play within a play, *Cyrano* takes audiences on a journey through the beauty of language, the bravery of the musketeers, the innocence of young love, the gift of friendship and the redemption of the antagonist. *Cyrano* challenges us to be our best selves while demonstrating the essence of panache and reminding us that love is the only truth that matters.



Book By Mel Brooks & Thomas Meehan
Music and Lyrics by Mel Brooks
Original direction and choreography
by Susan Stroman
Directed by Carmela Bryan
May 25-28 & June 1-4, 2017

A down-on-his-luck Broadway producer and his mild-mannered accountant come up with a scheme to produce the most notorious flop in history thereby bilking their backers (all "little old ladies") out of millions of dollars. Only one thing goes awry: the show is a smash hit! The antics of Max Bialystock and Leo Bloom as they maneuver their way fecklessly through finding a show (the gloriously offensive "Springtime For Hitler"), hiring a director, raising the money and finally going to prison for their misdeeds is a lesson in broad comic construction. At the core of the insanely funny adventure is a poignant emotional journey of two very different men who become friends.

Sumter Little Theatre receives support from Sumter County, the Junior Welfare League of Sumter and Sumter County Cultural Commission which receives support from the John and Susan Bennett Art Fund of the Coastal Community Foundation of SC, the South Carolina Arts Commission and the National Endowment for the Arts.



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